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AMES' SERIES OF
STANDARD AND MINOR DRAMA.

No. 287.

Cousin Josiah.

(*FARCE.*)

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, DESCRIPTION OF COSTUMES AND THE WHOLE OF THE STAGE BUSINESS, CAREFULLY MARKED FROM THE MOST APPROVED ACTING COPY.

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COUSIN JOSIAH.

A Musical Sketch,

IN ONE SCENE,

—BY—

F. L. CUTLER.

—o—

— TO WHICH IS ADDED —

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

—o—

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—CLYDE, OHIO:—
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CAST OF CHARACTERS.

MARIA..... .....*Fashionable young lady*
JOSIAH..... ... .*Country cousin*

PG635
Z9C932
1891

—x—

TIME—15 Minutes.

—x—

PRINTED FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.

—x—

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E; (2d E.,) Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat; D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C L. C. L.

*** The reader is supposed to be upon the Stage facing the audience.

TMP92-009008

Cousin Josiah.

SCENE—Parlor richly furnished.

Enter, MARIA, L.

Maria. How dull and stupid these balls and parties are, to be sure! I wonder why Charlie is not here to-night? I don't believe mamma invited him, because when I started to look over the invitations, she gathered them up and did not allow me to see the half of them. I don't see why she should take such a predjudice against Charlie. I'm sure I think he's nice, anyway. (*looks off* L.) Oh, my! there comes that horrid Mr. Fitzsimmons! How can I escape him? Thank goodness—he didn't see me and has turned away. (*looks off* R.) It never rains, but it pours. How does it happen that cousin Josiah always manages to drop in just when he is wanted the least; he will shock the nerves of our high-toned company with his outlandish ways, and I must try and keep him in here until the company disperse, which won't be long, now.

Enter, JOSIAH, R.

Josiah. How'dy do, 'Ria! (*shakes hands*) I swan to gracious, 'Ria, you're lookin' slap up! Say, how's the folks?

Maria. They are enjoying good health.

Josiah. Glad tu hear it, I am, b'gosh! Didn't know as how but maybe you folks might cotch this new disease that's gittin' so fashionable now-a-days. I mean this ere LaGrippe, an' I jes tell ye, if ye ever du git it, you want to look out.

Maria. Why so?

Josiah. Oh, I tell you, its terriferous; cold chills runnin' up an' down yer back, an' headache—oh, no, I guess not! an' sneeze—I should rather calculate to say! I sneezed till I sneezed four of my best ribs loose, the fust day.

Maria. Indeed!

Josiah. I did, fur a fact! (*looks off* L.) But I say, gewhilikens! wake snakes, what's all them folks doin' here?

Maria. We are having a ball.

Josiah. Well now, b'gosh—if that ain't luck! Say, let's go in and dance.

Maria. Did you ever?

Josiah. No, I never seed sich a lookin' object as that feller is.

Say, 'Ria, is that ere thing with that ere swaller-tail coat and pants so tight they must have been made on him—is that ere a man?

Maria. That is Mr. Fitzsimmons.

Josiah. Persimmons? Well, b'gosh, he looks like one of them puckery insects! But say, lets go in an' dance!

Maria. I would much rather stay here and visit with you. (*smiles on him*

Josiah. Sho—you don't say so! Well now, by mighty, I'm terpitually kerflummixed! The facts of the case is, 'Ria, I've never had much of an idea that you was very much impressed with my impressibility.

Maria. It seems you were mistaken.

Josiah. Well, by gum, 'Ria, ef you jes say the word, I'll stay with you till the last dog is dead and ground up into—

Maria. How did you leave the folks at home?

Josiah. Oh, they're all kickin'! Oh, by the way, marm sent you some—(*puts his hand in pocket—takes it out quickly—looks foolish—looks in pocket*) Gosh all Jerusalem! Goll darn the luck, anyway!

Maria. What's the trouble?

Josiah. Consarn that old fat woman, anyhow!

Maria. What *is* the trouble—won't you tell me?

Josiah. Trouble? Well, I'll tell you! Marm she sent you some nice jelly cake, an' ginger bread, an' pound cake, an' doughnuts, an' tarts made out of her raspberry jam; an' I had 'em in my pocket so's I could keep 'em safe, an' after I got on the keers an' sot down, long come a big fat woman an' planked herself down in the seat with me an' squeezed me up agin the winder till I wasn't thicker than yer hand, an' in consequence—(*looks in pocket*) Oh, Jerusalem!

Maria. (*looks in pocket*) Really, that is too bad! That is a bad jam. I believe you said raspberry.

Josiah. Neow go long, 'Ria, you're pokin' fun at me; but say, 'Riah, ef you like hash, jes dip in. (*holds pocket*

Maria. (*laughs*) No, thanks!

Josiah. All right; no harm done! But, say, (*takes her arm*) let's go an' dance!

Maria. No, no; you know not what you ask!

Josiah. Why not?

Maria. I am afraid your treatment—

Josiah. Treatment! treatment! Jerusalem wake snakes! ef any of them feliers give me any chin music, I'll plaster their mouths shet with—

Maria. What?

Josiah. Hash—I've got a supply on hand! (*looks in pocket*) Oh, Jerusalem!

Maria. Let us stay here; it will be much more pleasant.

Josiah. Well, b'gosh! I ain't keerin' much; but what will we du? We can't play "blind man in the corner," or "pussy wants a bluff." I tell you—I've jes thought of it!

Maria. Well?

Josiah. You sing me a song.

Maria. Will you promise not to interrupt me?

Josiah. O. K. Turn yourself loose!

MARIA *sings, "My Charlie," to air—"Duffy's Grand Opening Night."*

Maria. Oh, I've got a sweet-heart named Charley
He's such a nice sweet little beau;
His hair it is silken and curly,
And he's mashed on me badly, I know!
He brings me safe home from the parties,
And sometimes stays rather late;
Last night we heard papa speaking—
Josiah. When McGinty fell over the gate.

Chorus—Air to "It's Money."

Maria. Oh, Josiah!
Josiah. Well, Maria?
Maria. You great big country lout!
Josiah. Oh, Maria!
Maria. Well, Josiah?
Josiah. Little ducky, does yer mammy know yer out?

Refrain—Duett—Air, "Irish Police on Grand Parade."

Josiah. Just hear the people talking!
Do you see the country clown?
But what's the use of pouting,
When cousin Josiah comes to town.
Maria. Oh, my Char'ey and me soon will marry,
And ever so happy will be.
We'll live just like pigs in clover;
Now who wouldn't envy poor me?
But Charlie's got a crabbed old father,
And two or three cranky old aunts,
Old maids that are several years older,
Josiah. Than O'Brien's old high-water pants.
(*chorus and refrain*
Maria. So Charlie and I soon will marry,
In spite of those cranky old jades;
They may fume and raise the old Harry,
But we'll marry to spite those old maids.
It will be love in a cottage,
As he told me last night on the stoop;
And if our love flies out at the window,
Josiah. Why, then you'll both be in the soup!
(*chorus and refrain—exit both at close*

CURTAIN.

THE END.

NOTE.—If the performers are not singers, Maria can deliver the song as a recitation, omitting the refrain entirely, and the chorus until the last verse, then at close Maria runs him off, angry—Josiah laughing.

NEW PLAYS.

Following are the Plays recently added to the list of

Ames' Series of Standard and Minor Drama

PRICE 15 CENTS EACH.

Pheelim O'Rooke's Curse.

An Irish Drama in 4 Acts, for 15 male and 4 female characters ; doubles in cast so that it can be produced by 7 males and 3 females. The author, Geo. A. Simms, is rapidly coming to the front as a play writer, and in this piece he seems to have displayed his talent in a marked degree. In this piece abounds fine situations, unlooked for developments, etc. ; can be produced by amateurs.

SYNOPSIS OF EVENTS.

ACT I. *Scene 1st*—Laurel Court, England. The appeal and refusal. The whip. Threat. Curse of Pheelim O'Rooke. The hunting party. Hugh Carlton. A dangerous servant. Song, "Bryant Olin!" The accident. Mrs. Carlton and Olin. *Scene 2d*—Pheelim O'Rooke. "Revenge is sweet!" *Scene 3d*—Death of Lord Carlton. "Pheelim O'Rooke it was!"

ACT II. *Scene 1st*—Bryant Olin and Hugh. A perilous undertaking. Hugh in danger. *Scene 2d*—Attempt to kidnap Hugh frustrated by Bryant. A cowardly blow. *Scene 3d*—Mrs. Carlton at home. News of Hugh. Despair. The promise. *Scene 4th*—On the coast. Bryant Olin as a detective; disguises as a fiddler, and meets the gang. *Scene 5th*—Biddy McGee, the "Island star." Hugh and Pheelim. "Caged at last!" The idiot boy. The wreck. Bryant Olin finds Hugh, and is discovered by Biddy, who gives the alarm. *Scene 6th*—Woods. Escape of Bryant.

ACT III. *Scene 1st*—America. Hugh as newsboy. Ira Colton, a friend. *Scene 2d.*—Office of Ira Colton. Hugh as Peter Donelli. Olin in America, in search of Hugh." *Scene 3d*—The den. Pheelim and Peter. Peter tells his adventure. *Scene 4th*—Grog shop. Peter and Bryant. Bar-room fight. *Scene 5th*—The den. Peter and O'Rooke. Capt. Lennox. Peter's illness. Suspicions. Trouble ahead. A plan. O'Rooke drunk. Capt. Lennox carries off Hugh. Bryant in search of Hugh. "Too late!" Mrs. Donneyhue. The curse.

ACT IV. *Scene 1st*—Club room. News of Hugh's escape. Lennox and Clemment to the rescue. *Scene 2d*—Hugh escapes from window. Capt. Lennox and Clemment. The arrest of Capt. Lennox. *Scene 3d*—Capture of Hugh by O'Rooke. *Scene 4th*—The den. The bargain. Song. Rescue of Hugh. Death of O'Rooke. Meeting of mother and son. End of the Curse of Pheelim O'Rooke.

THE COMMERCIAL DRUMMER.

A Drama in 3 Acts, by Thorn Melross, for 6 male and 2 female characters. This piece is immense. It is printed from the author's original manuscript, and has been produced with great success by the American Theatre Co.

SYNOPSIS.

ACT I. Home of the late Richard Marlow. Interview between Frank Ross and Lawyer Dudley. The pious deacon and Verda Miller. Reading the will. Joe's dog collar. Richard Marlow, the false heir. The child of the Dark Continent in trouble. Three villains. "Ten thousand to silence my tongue!" Zadie, the deserted wife of John Dudley. An attempted murder. Joe's little "barker" interferes. Deacon and Joe. Frank and Verda; his resolve to become a "Commercial Drummer." Zadie gives Verda a home. Mr. Dudley's proposal to Verda, and the misunderstanding. Murder of Deacon Foote, and Frank accused. The struggle, "life or death!"

ACT II. Zadie, Verda, and the tramp. "Painted benches." "My kingdom for some soup!" Booth and Zadie. Attempted murder of Zadie; Ashtor, the tramp interferes, and makes Dudley hand over a "William." Booth and the Indian. Too much beer. The stolen will. Joe in the barrel. Target shooting. Verda's refusal to marry Dudley. Abduction of Verda, and Joe knocked down.

ACT III. Ashtor and Booth. Corn plasters; "There's millions in them!" Olie, the Swede. Zadie, the Census taker. Two "bummers!" Rescue of Verda by Zadie. Frank discovered by Richard, as Booth. "He must die!" A job for Olie. "In the soup!" Hot and cold boxes. Olie and Booth to the rescue of Zadie. Explanations. A new version of McGinty. A love scene. Capture of Verda. Supposed death of Booth. Fright and death of Dudley. Capture of Richard. Frank and Verda secure the fortune at last. Zadie avenged and the "Commercial Drummer" sells corr plasters no more.

THE Intelligence Office.

An original Ethiopian Sketch in 1 Scene for 3 male characters—as produced at Tony Pastor's Opera House. This sketch is extremely ludicrous—costumes modern—time in representation 15 minutes.

DUTCH JAKE; or, True Blue.

A Drama in 3 Acts, for 4 male and 3 female characters.

SYNOPSIS.

ACT I. Home of Major Fay in Virginia—Iron mines—Mrs. Fay and the Major do not agree—Maude Allen, the waif, finds a home—Harry Thurle and Ella Fay—The proposal—Henry Crinley, agent for mining company—Jake Schneider "a fresh arrival."—The sale. Five thousand dollars missing—Jake accused—"I tinks I peen der cock of der valk!"

ACT II. Jake and Ella—Harry Thurle missing—Jake, "I vill finds him pooty quick now!"—Crinley and Ella—Jake protects Ella—The goose pond—Maude tells Major Fay of Crinley's treachery—Plan to abduct Ella, frustrated by Maude—Jake Schneider's dream and rescue of Harry—Ella leaves home—Crinley discovers Maude, his wife—Shows his hand—Jake appears and prevents murder—"I peen not afraid of dot cowyard man!"—Major Fay and Crinley—The insult—Kettle of hot water—Jake on deck.

ACT III. Crinley and Major Fay—The vigilance committee—Harry and the pocket-book—Maude Allen's story—Storm—A dark night's work—An attempt to murder Major Fay—Crinley shoots and wounds Harry—Jake shoots Crinley—His dying confession—Maude finds a brother in Harry—Dutch Jake, and happy ending.

PENN HAPGOOD.

A Drama in 3 Acts, for 10 male and 3 female characters.

SYNOPSIS.

ACT I. *Scene 1st.*—School-house—Penn and Carl—The threat—Foot-race between Carl, Dan and Jim—Penn's defense—"Hang him! hang him!"—Carl to the rescue—Tar and feathers. *Scene 2d.*—Interview between Sprowl and Bythewood. *Scene 3d.*—Toby—Virginia and her father—Toby frightened—"De debble will git me, suah!"—Arrival of Penn—Toby—"I'se a master han' to pick geese!"—Gus Bythewood, his Southern sentiments—Salina—"I am not a rebel!"—Mrs. Sprowl, the "lone widder," interviews Penn. Mr. Villars threatened—Virginia intercedes—"We'll give the Yankee three days to leave the country."—Carl and Dan—"They mean to kill Penn"—Escape of Penn.

ACT II. *Scene 1st.*—Penn about to be hung—"Death, rather than a rebel!"—Carl saves Penn, by enlisting—Arrest of Mr. Villars and Stackridge—Virginia discovers Bythewood's treachery. *Scene 2nd.*—Prisoners in the guard-house—The secret passage—Carl on guard—Escape of prisoners with Carl. *Scene 3d.*—Home of the Villars—Toby's opinion—Virginia missing—Lysander and Salina—"Terrible news"—Toby as a bootjack—"Toby shall not be whipped!" "Fire! fire!"

ACT III. *Scene 1st.*—Lysander and Silas—A plan to compel Mrs. Stackridge to reveal the cave where her husband is—*Scene 2nd.* Mrs. Sprowl, the "lone widder" visits Mrs. Stackridge's home—arrival of Dan and Jim, who mistake her for Mrs. Stackridge—the whipping—Lysander arrives—"Scoundrels, you have whipped my mother!" *Scene 3d.*—Carl and Toby prisoners—Carl saves Toby a whipping—Carl leads the way to the cave. *Scene 4th.*—Cave—Penn and Virginia—Carl and Toby, with Lysander a prisoner—Escape of Lysander, and attempt to capture party at cave—Repulse and victory—Death of Bythewood and Lysander—Passport to the North.

Ames' Plays---Continued.

NO.		M	F
	FARCES AND COMEDIETTAS.		
129	Aar-u-ag-oos	2	1
132	Actor and Servant	1	1
12	A Capital Match	3	2
166	ATexan Mother-in-Law	4	6
30	A Day Well Spent	7	5
169	A Regular Fix	2	4
80	Alarmingly Suspicious	4	3
78	An Awful Criminal	3	3
65	An Unwelcome Return	3	1
31	A Pet of the Public	4	2
21	A Romantic Attachment	3	3
123	A Thrilling Item	3	1
20	A Ticket of Leave	3	2
175	Betsey Baker	2	2
8	Better Half	5	2
86	Black vs. White	4	2
22	Captain Smith	3	3
84	Cheek Will Win	3	0
225	Cupids Capers	4	4
49	Der Two Surprises	1	1
72	Dence is in Him	5	1
19	Did . Dream it	4	3
42	Domestic Felicity	1	1
188	Dutch Prize Fighter	3	0
220	Dutchy vs. Nigger	3	0
148	Eh? W at Did You Say	3	1
218	Everybody Astonished	4	0
224	Fooling with the Wrong Man	2	1
233	Freezing a Mother-in-Law	2	1
154	Fun in a Post Office	4	2
184	Family Discipline	0	1
274	Family Jars	5	2
209	Goose with the Golden Eggs	5	3
13	Give Me My Wife	3	3
66	Hans, the Dutch J. P.	3	1
271	Hans Brummel's Cafe	5	0
116	Hash	4	2
120	H. M. S. Plum	1	1
103	How Sister Paxey got her Child Baptiz d	2	1
50	How She has Own Way	1	3
140	How He Popped the Quest'n.	1	1
74	How to Tame M-in-Law	4	2
35	How Stout Your Getting	5	2
47	In the Wrong Box	3	0
95	In the Wrong Clothes	5	3
11	John Smith	5	3
99	Jumbo Jum	4	3
82	Killing Time	1	1
182	Kittie's Wedding Cake	1	3
127	Lick Skillet Wedding	2	2
228	Lauderbach's Little Surprise	3	0
106	Lodgings for Two	3	0
139	Matrimonial Bliss	1	1
231	Match for a Mother-in-Law	2	2
235	More Blunders than one	4	3
69	Mother's Fool	6	1
158	Mr. Hudson's Tiger Hunt	1	1
23	My Heart's in Highlands	4	3
208	My Precious Betsey	4	4
212	My Turn Next	4	3
32	M Wife's Relations	4	4

NO.		M	F.
186	My Day and Now-a-Days	0	1
273	My Neighbor's Wife	3	3
44	Obedience	1	2
244	Old Clothes	3	0
33	On the Sly	3	2
246	Othello	4	1
57	Paddy Miles' Boy	5	2
217	Patent Washing Machine	4	1
165	Persecuted Dutchman	6	3
195	Poor Pilicody	2	3
258	Prof. Bones' Latest Invention	5	0
159	Quiet Family	4	4
171	Rough Diamond	4	3
180	Ripples	2	0
267	Room 44	2	0
48	Schnaps	1	1
138	Sewing Circle of Period	0	5
115	S. H. A. M. Pinafore	3	3
55	Somebody's Nobody	3	2
243	Sports on a Lark	3	0
232	Stage Struck Yankee	4	2
238	Strawberry Shortcake	2	0
270	Slick and Skinner	5	0
1	Slasher and Crasher	5	2
137	Taking the Census	1	1
40	That Mysterious B'dle	2	2
245	Ticket Taker	3	0
38	The Bewitched Closet	5	2
131	The Cigarette	4	2
101	The Coming Man	3	1
167	Turn Him Out	3	2
68	The Sham Professor	4	0
54	The Two T. J's	4	2
253	The Best Cure	4	1
28	Thirty-three Next Birthday	4	2
142	Tit for Tat	2	1
276	The Printer and His Devils	3	1
263	Trials of a Country Editor	6	2
7	The Wonderful Telephone	3	1
269	Unjust Justice	6	2
213	Vermont Wool Dealer	5	3
151	Wanted a Husband	2	1
56	Wooing Under Difficulties	5	3
70	Which will he Marry	2	8
135	Widower's Trials	4	5
147	Waking Him Up	1	2
155	Why they Joined the Rebeccas	0	4
111	Yankee Duelist	3	1
157	Yankee Peddler	7	3
	ETHIOPIAN FARCES.		
204	Academy of Stars	6	0
15	An Unhappy Pair	1	1
172	Black Shoemaker	4	2
98	Black Statue	4	2
222	Colored Senators	3	0
214	Chops	3	0
145	Cuff's Luck	2	1
190	Crimps Trip	5	0
249	Double Election	9	1
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153	Haunted House	2	0

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236	Hypochondriac The	2	0
247	Incompatibility of Temper	1	2
77	Joe's Vis t	2	1
88	Mischievous Nigger	4	2
256	Midnight Colic	2	1
128	Musical Darkey	2	0
259	Nobody's Moke	5	2
90	No Cure No Pay	3	1
61	Not as Deaf as He Seems	3	0
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